

EXPLORE THE MAGIC OF PARKS

Strategic Plan for Arts and Culture Seattle Parks and Recreation



JULY 2001

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L E T T E R O F T R A N S M I T T A L



We came to this planning effort with the belief that there are a tremendous number of good things happening in Seattle Parks and Recreation, that there are a wealth of arts and cultural opportunities of which many Seattleites are not aware. We came at it from the perspective of an arts professional whose previous job required a comprehensive knowledge of the Seattle art scene, and of a community builder whose work in the Seattle area over the past decade included involvement with various social service, parks and recreation, and neighborhood groups. Both of us were pleasantly surprised and impressed to discover the depth and complexity of this department's involvement in art and culture. This strategic plan, then, was not so much a process of addressing what was wrong, rather finding ways to strengthen and build upon what was right.

This planning effort was undertaken with a spirit of uncovering hidden treasures, and making them more visible—at least for our immediate audiences for this arts and culture plan. As in all good plans, we hoped to identify ways to make these cultural treasures more readily accessible to the public, and to encourage more participation by residents in art and culture offerings of the department. We hoped that the recommendations we include here would more fully integrate art and culture in the

workings of the department. And we sought to do this in a way that reflected the values of the department—being playful, whimsical, creative, diverse, and fun in our approach.

“Parks Person,” an affable emissary of the department dressed all in green, appeared at numerous public venues over the summer and fall of 2000, with a team of enthusiastic volunteers made up of artists, activists, and parks lovers. This Arts Outreach Team captured the words and photographed the people behind them, which we sprinkle throughout this written report to give it a more human dimension.

When speaking about what they love about parks, people identified numerous art and cultural “moments,” programs and places. Many people spoke to us about **relationships** or **connections** with other people and many spoke about matters that can best be described as “spiritual.”

The fact that so many of Seattle's citizens have a favorable view of the parks department, know of at least something specific they like about the department's offerings but have much more to learn is a great opportunity to build on. Yet few respondents were aware of the full range of offerings, particularly those further from their homes. Many programs in Parks venues are not promoted as being part of the Seattle Department of Parks and Recreation.

Many people in the general public don't know about the arts and culture treasures of Seattle Parks and Recreation, since many employees within the parks department don't know about them. If more employees knew of, could celebrate and feel their own connection to, more of the delights and life-changing experiences enjoyed by the people who use parks and community centers, everyone would benefit.

There is no more pressing need facing the department today than to make a large-scale commitment to get the stories out and, in turn, get more people "in" to take advantage of existing programs and services. The department is poised to build on these successes and ready to make use of resources created through this campaign to meet the challenges it faces. This is particularly true in terms of sharing its best practices in-house and getting the word out to the general public about its art and culture offerings in a way that will help increase the use of existing programs and facilities.

To say that there is an untapped opportunity here would be a drastic understatement. **Let's tell the truth: The arts and culture offerings of Seattle Parks and Recreation are among the best kept secrets in the City of Seattle.** Not only are there dozens of wonderful initiatives, there are hundreds of potentially inspiring and captivating human stories that have never been told. Stories of lives that have been changed by the Seattle Department of Parks and Recreation. How many city departments can say this?

The department has almost nowhere to go but up in terms of getting appropriate recognition for many of the terrific things it does. There is tremendous creativity among Seattle citizens and some great ideas for the department, as expressed within this document. Their ideas and energy both present wonderful opportunities to pursue.

We've enjoyed being part of this exciting initiative of Seattle Parks and Recreation to bring more arts and cultural experiences to residents. Now we encourage you to explore for yourself the magic of parks....

Wendy Ceccherelli

Jeff Bercuvitz

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• *Quotes and images sprinkled throughout, from arts outreach images and surveys, interviews with civic leaders and employees. Photographs by Wendy Ceccherelli, James Kebbas, Jerry Johnson, Dewey Potter, David Takami, and Keith Yoshida.*

I N T R O D U C T I O N



Why include arts and culture in Seattle Parks and Recreation programming?

“A magic moment I experienced that brought together art and culture and a Seattle park was the “Hiroshima to Hope” event at Green Lake. It’s a beautiful visual and emotional event for me because it celebrates the hope for peace and there’s usually family and friends there.” – Stephanie Mano, Mount Baker

“I was at Sand Point when I heard this weird music; I walked over to the art fair and saw a group of ladies dancing. What they were doing was having a multicultural dance recital. It introduced me to African dancing and Egyptian belly dancing.” – Laci Barlow, 13, Ballard.

“Ever so long ago the Grateful Dead played on the beach at Golden Gardens. Another great [moment] was seeing Danny O’Keefe in the pouring rain at a zoo concert. Honest.” – Jerry Lover, Fremont.

Arts and culture are a vibrant part of the fabric of life in Seattle, a city rich in artistic resources and international cultures. Seattle citizens take great pride in this rich artistic and cultural legacy, and in their Seattle park system, as noted by the quotations sprinkled throughout this document.

Some of the quotations listed here are anonymous, because people interviewed in depth for the plan were given promises of anonymity in order to get the most frank and constructive feedback.

Consistently, the citizens, employees and civic leaders interviewed for this plan stated that arts and culture are a basic component of recreation. They believe and support the notion that arts and culture should be fully integrated into recreational offerings of Seattle Parks and Recreation. And they expressed great pride and enthusiasm for those opportunities of which they were aware.

Leadership involved in the development of this strategic plan for arts and culture felt strongly that:

- Arts and culture are a basic part of recreational offerings
- Arts and culture should be accessible and affordable for all citizens through Seattle Parks and Recreation offerings
- Arts brings out intrinsic feelings of self-esteem and worth; benefits include expanded awareness and new perspectives, human development, spiritual refreshment, an outlet for creative energies, and creating lifelong skills.

- Seattle is an increasingly international and diverse city, with many different ethnic groups, refugees and recent immigrants that bring with them rich cultural and artistic traditions.

Consistent with these ideas about the importance of arts and culture to the city, to its citizens, and to Seattle Parks and Recreation, the following goals were adopted to guide the development of this strategic plan for arts and culture.

Overall Purpose of the Plan:

To define opportunities for arts and culture in furtherance of the department's mission of providing safe and welcoming opportunities for all citizens to play, learn, contemplate and build community.

Goals of Overall Planning Effort:

- To affirm and build upon the important leadership roles played by Seattle Parks and Recreation in providing arts and cultural services to Seattle residents as accessible, affordable opportunities for all citizens, especially those who might not otherwise have this experience via the "marketplace;"
- To increase use of Parks venues and facilities, in particular, dedicated spaces and other Parks facilities that are underutilized by the public;
- To further integrate arts and culture in Parks programs as a basic component of recreation by identifying resources and guidelines for a consistent approach;
- To increase knowledge of arts and cultural resources of Seattle Parks and Recreation among decision-makers and funders and thereby identify and support resources to increase arts and cultural opportunities;
- To carry out the Mayor's mandate in the Arts Action Plan to infuse the arts throughout City decision-making (including Seattle Parks and Recreation) and to provide opportunities for more people to experience arts and culture.

This written document is designed to compile information about the department's involvement in arts and culture, to recommend ways in which to expand upon the current level of arts and culture programming, to provide relevant information and policies to help producers of arts and cultural events and activities, and to provide easy contact and reference information regarding arts and culture opportunities for the public, for arts providers, and for Parks employees.

P L A N N I N G P R O C E S S

PLANNING STRUCTURE:

Steering committee

An Arts Plan Steering Committee was convened to consult periodically on major policy issues such as overall design of planning and public involvement efforts, key policy issues to be addressed, key players and constituents to involve, major policy recommendations, involvement of other city departments, and elected and appointed officials. The Steering Committee met five times between June 2000 and January 2001.

Members of the Steering Committee included: Ken Bounds (Parks Superintendent), Royal Alley-Barnes (Parks Contract and Business Resources Manager), Jim Diers (Department of Neighborhood Director), Susan Golub (Parks Board member), Fritz Hedges (Citywide Parks Services Director), C. David Hughbanks (Sand Point Magnuson Park Division Director), Maureen A. O'Neill (North Division Recreation Manager), Virginia Swanson (Parks Special Events Coordinator), Susan Trapnell (Seattle Arts Commission Director), Herbye White (Central Parks Division Director).

Intradepartmental team

An intradepartmental team met more regularly to work through planning for various community engagement and planning activities, including identifying key participants to involve, providing general guidance and knowledge regarding the department, suggesting venues and formats for planning efforts, involving other department resources as recommended, identifying key issues and questions for discussion and exploration, reviewing public and staff input, reviewing draft plans, and suggesting changes in existing structure, programs, etc.

Members of the intradepartmental team included: Donald Allen (SW Park Resources Crew Chief), Royal Alley-Barnes (Contract & Business Resources Manager), Pamela Alsbaugh (FMDD-Landscape Architect), Gary Ballew (Aquarium—Senior Biologist), Pamela Banks (ASAP Coordinator), Mike Brady (South—Alki Community Center Coordinator), Lori Chisholm (Miller Community Center Coordinator), Pat Elder (Central Park Manager), Karen Galt (FMDD-DON liaison), David Gilbertson (Teen Advocate), Andrew Hodge (Artie Awards Chair), Paula Hoff (Senior Executive Assistant), Bill Keller (Associated Recreation Council Director), Maureen A. O'Neill (North Park Manager), Dewey Potter (Public Information Manager), Keith Yoshida (Zoo—Graphics and Creative Services Manager).

Consultants

Jeff Bercuvitz is the president of Community Innovations, an international consulting firm that trains people to set meaningful and achievable goals and to move effectively from vision to action, in a wide range of community-building, recreation, and environmental projects. He has had numerous clients in Seattle over the past decade, consulting recently with Seattle Parks and Recreation, and with the Seattle Department of Neighborhoods in developing their "Small Sparks" funding program.

Bercuvitz was the primary consultant responsible for developing and implementing the community engagement and market research phase of this planning effort, through a campaign entitled “Explore the Magic of Parks.” The campaign was designed to help create awareness of and excitement about the arts and cultural resources available to the citizens of Seattle through Seattle Parks and Recreation; to collect information and stories to increase the breadth of input into the department’s arts plan and give it an engaging human element; and to raise the profile of arts and culture in the department.

Don Adams and Arlene Goldbard are Seattle-based consultants with a wide variety of public and private sector clients, most of them involved in cultural policy, artistic production and distribution, and cultural development planning and evaluation. For this plan, Adams and Goldbard provided guidance in defining the planning process and policy issues, assisting staff and the primary consultant in troubleshooting specific situations as needed during the process; and suggesting policy and program responses to help frame and craft the plan.

Staff Lead

Wendy Ceccherelli served as the staff lead on this project. Since January 2000 she has worked as Director of Arts and Cultural Affairs in the Sand Point Magnuson Park Division, which includes her role as the chief arts strategist for Seattle Parks and Recreation. She is the former Executive Director of the Seattle Arts Commission, having been employed by the City of Seattle since 1992.

Parks Board and Commissions

Regular requests for input and updates on the planning process were provided to the Board of Parks Commissioners, including three formal presentations, at the beginning, middle and end of the planning process. Parks Board member Susan Golub served on the Arts Plan Steering Committee.

A presentation was made to the Associated Recreation Councils board for input during the planning process. ARC Executive Director Bill Keller served on the Arts Plan Intradepartmental Team, and ARC contributed to the underwriting of a November event to celebrate and recognize arts and cultural offerings within the Parks system.

The Executive Director of the Parks Foundation Barbara Feasey was interviewed for input into the development of this plan. Surveys were also distributed for input from the Sand Point Arts and Culture Exchange board.

Public Outreach

Meetings were held with various City officials to brief them on the arts planning process and to solicit input, specifically with Mayor Paul Schell, City councilmembers Richard Conlin and Nick Licata, who chairs the Council's Culture Arts and Parks committee.

More than 30 personal interviews of civic leaders, key staff and constituents were completed in person or over the phone. A complete listing of interviewees appears in the Appendix.



A citywide outreach campaign "Explore the Magic of Parks" was implemented to solicit engaging stories and information about people's parks experiences, and to create ways to focus attention on arts and culture within the Department. The campaign employed a number of volunteer artists, activists, and park lovers as an Arts Outreach team to interview and photograph citizens in places where they gathered throughout the city during the summer and fall 2000. Members of the team are listed in the Appendix.

The Arts Outreach Team visited twelve venues: Farmers market in the U. District, Skate Rock at Seattle Center's skateboard park, Shakespeare in the Park at Volunteer Park, Gasworks Outdoor Cinema; Fremont Sunday market, Brasilfest at the Seattle Center, the Northwest Asian American Theatre's production of "The Fantasticks" at the Japanese Garden at the Arboretum, the annual Oldtimers' Picnic at the zoo, Zoo Tunes concert, Pier 62/63 concert, Fire Arts Festival at Sand Point Magnuson Park and the, "Day of Dead" Phinney Ridge gallery opening. More than 200 interviews were conducted with citizens, ranging in age from four to 95. We spoke with people who were using parks and to many who were not using parks. We spoke with people from a wide range of backgrounds. A copy of the interview questions, and a complete summary of their comments are included as appendices.

Newspaper coverage on development of the arts plan included articles in the Seattle Times on August 24, and in the Seattle Post-Intelligencer on August 19, 2000. Press releases were sent out about the Artie Awards that included information on the department's planning efforts in November 2000. Information was also available to the public, including an opportunity to complete an on-line survey through the Parks web site.

In addition to the in-person efforts of the Arts Outreach Team, citizen surveys were available to the general public at the Garfield community festival, and at various community centers during the campaign. Copies of all survey forms are available in the Appendix.

Presentations on the planning effort have also been made to community groups, such as the Sand Point Arts and Culture Exchange board and the University District Arts and Heritage Committee.



Parks Employees

A presentation was made by the Parks Superintendent, staff and consultant at an expanded Executive Team meeting of Seattle Parks and Recreation in June, to announce and kick-off the planning process for this strategic arts and culture plan. Information about the planning process was available on the Parks intranet site for much of the campaign.

One presentation was made to recreation professionals at the “All City Recreation Professionals” meeting in July to gather input and ideas for the planning effort early in its development. Surveys were distributed at that meeting to solicit input from community center and other facility

coordinators. Surveys were also available on the Parks intranet site. Additional ideas for the “Explore the Magic of Parks” campaign were generated at a follow-up meeting with Central Division recreation staff and grounds crew.

Subsequent visits were made by the consultant and staff to gather input at meetings with recreation professionals at each division in September.

Announcements about the development of an arts and culture plan were made, and employee surveys distributed at the annual Parks department employees picnic and at the Charitable Campaign kick-off in September. These surveys were also available on the Parks intranet site.

Extensive announcement about the Artie Awards program were made through broadcast announcements to all Parks staff in October. All Parks employees received invitations to attend an “Explore the Magic of Parks” event at Experience Music Project in November, 2000 at which the planning effort was described, and where Artie Awards were announced and distributed.





Employee Recognition/Information Gathering

During this phase of the campaign, a substantial event was organized in November to focus attention within the department on arts and culture. The overall purpose of this event was to celebrate and show appreciation for the good work of the department, its employees and volunteers in producing and presenting arts and cultural offerings for the public by providing recognition. This celebratory “Explore the

Magic of Parks” event was held at Experience Music Project on November 14, 2000 and was attended by more than 400 Parks employees and friends. The program for the event is included in the Appendix.

The three goals for the event were:

- To further motivate facilities coordinators and other Parks employees to take advantage of opportunities to expand and improve the type of arts and cultural programming provided by Seattle Parks and Recreation;
- To connect with potential program partners, collaborators, funders, image-makers and decision-makers;
- To kick-off a year-long celebration of arts and culture in Seattle Parks in 2001.

The event included the first annual “Artie Awards” designed to recognize outstanding arts and culture programs within the department and individuals who make them happen. It also allowed the department, for the first time, to compile information about existing arts and cultural offerings. More than 75 programs and individuals were nominated. A complete list is included in the Appendix.



BACKGROUND ON SEATTLE PARKS AND RECREATION

"I remember having picnics with my dad at parks before he died and watching the clouds." - Caitlin Guthrie, 15, Ballard.



"I've visited parks all over this city and I constantly marvel at how much Seattleites use and enjoy them. Whether it's with a morning jog around Green Lake, or a view of the setting sun from West Seattle's Lincoln Park, we all need the chance to connect with the natural world." - Mayor Paul Schell

"I like the fact that there are so many parks and green spaces in the Seattle area. There always seems to be something going on." - Bonnie Jacobs, Bellevue

Mission and Responsibilities

Seattle Parks and Recreation, the largest property owner in Seattle, is responsible for more than 6,000 acres of parkland, as well as the programs that are held in the 400

parks throughout the city. The park system is comprised of open space, parks, boulevards and trails, beaches, lakes and creeks, recreational, cultural, environmental, and educational facilities, a broad variety of programs, and people. The system is diverse and woven into the fabric of Seattle's neighborhoods. It is an integral part of everyday life within our city. The system contributes significantly to the city's identity, stability, urban design and network of public services. It promotes the physical, mental, social, and spiritual well being of our citizens. The condition of the park and recreation system reflects the city's health and is essential to our quality of life.

The mission of the department is to work with all citizens to be good stewards of our environment, and to provide safe and welcoming opportunities to play, learn, contemplate and build community.

One of the department's two major roles identified in the 2000 Plan, "Partner for Recreation" refers to the department's role to develop and maintain a variety of community support facilities plus work with a network of advisory councils and other providers to offer a broad spectrum of community-based recreation, arts, cultural, and related education programs.

The vision of the department is brought to life through programs, events, employees, and the efforts of volunteers. Programs within the department range from on-going art classes and athletic programs to one-time cultural events that serve the diverse recreation needs of city residents of all ages.

How the department supports programming

The 2000 City General Fund budget for Seattle Parks and Recreation was \$82,627,186. The department employs more than 2000 permanent and intermittent employees annually. A Seattle Board of Park Commissioners advises the Parks Superintendent on major policy issues for the department. There are 36 advisory councils and numerous other non-profit partners, citizen task forces and advisory groups that work in partnership with Seattle Parks and Recreation to deliver services. The Park Foundation was established recently to assist the department in raising outside funds.



Seattle Board of Park Commissioners

The Seattle Board of Park Commissioners is a volunteer advisory board

established by ordinance. Park Board members are appointed by the Mayor for three-year terms. The Board consults with and makes recommendations to the Superintendent regarding the Parks and Recreation policies for the planning, development and use of the City's park and recreation facilities. The Board conducts public hearings and meetings on a variety of issues affecting the department.

Advisory Councils

Non-profit advisory councils work in partnership with the Department to offer the vast majority of culture and arts programs in community centers. A variety of parks and park facilities are also supported by "Friends of" groups that may be involved with arts programming.

Most advisory councils have from five to 12 members, who serve without compensation, and make decisions about the types of programs to offer at a parks facility, instructors, compensation to instructors, and fees charged to the participant. They charge fees for classes and accept revenue to provide programming. The first advisory councils began meeting in 1964. In 1971, Seattle Parks and Recreation expanded the advisory councils' financial role. ARC was formed in 1975 to act as fiscal agent for the councils.

There are 36 advisory councils operating in 49 locations. They generate \$8 million in base revenues, and employ 1,800 people annually. Some have their own 501(c)(3) status for accepting tax-deductible contributions. All belong to the Associated Recreation Council (ARC) which acts as their fiscal agent and financial manager.

Associated Recreation Council

ARC is a 501(c)(3) federation of member advisory councils, with a board made up of advisory council members elected by advisory council members.

With the hiring of a professional executive director in 1998, ARC has been able to begin developing standards to apply consistency among advisory councils in such areas as financial systems, employment and compensation standards, board recruitment and development. The advantages of working with advisory councils include opportunities to involve local citizens in Seattle Parks and Recreation programming, decision-making at the grassroots neighborhood level, a faster and less cumbersome system than the City in hiring temporary instructors, and efficiency in raising and collecting funds.

Private Sector Support

Seattle Parks and Recreation has a rich legacy of private support, beginning with the

donation of Seattle's first public park by the Denny family in 1884. When the Olmsted brothers were commissioned to create a formal park plan for the City, their plan incorporated many "gift parks" within the framework of a citywide park system.

Volunteers

Volunteers have helped care for these parks and have led numerous efforts to secure funding to support continued acquisition and development. The Parks Department in the last decade has returned to its roots of community leadership for park acquisition, development, and maintenance. Today, neighborhood groups have organized and used "sweat equity" and neighborhood fundraising efforts to match funding from the City's Neighborhood Matching Fund program to make numerous improvements to neighborhood parks.

Seattle Parks Foundation

The Seattle Parks Foundation was recently established. The Foundation board is composed of nine community leaders. The Foundation mission is to raise money for special projects of Seattle Parks and Recreation. The Parks Superintendent submits a list of priority projects to be funded by the Foundation.

Ideally, the Foundation will be able to locate larger donors for the department, and may be able to act as a fiscal agent where needed by the department. The Foundation is currently pursuing legacies and bequests to create endowed funds for such things as cultural and recreational programming and land acquisition. They also pursue annual funds from corporate grants and individuals, and may regrant funds from other foundations.

History of Arts Involvement

Seattle Parks and Recreation has had a long and glorious history of involvement in arts and culture. Employees within the department and long-time Seattle residents have fond memories and take great pride in this history, which began with occasional music concerts in Pioneer Square in 1896.

By the 1970's, the department had a separate unit with arts specialists in music, professional theater, children's theatre, fine arts, visual arts and dance overseeing Performing and Visual Arts programs (PVAs) in such facilities as the Alki, Madrona and Green Lake Bathhouses and at the PONCHO theater at Woodland Park Zoo.

The department was involved in presenting "Bumbershoot Arts Festival;" participated in the birthing of the NW Folklife Festival; initiated the "Out to Lunch" series of downtown music concerts, and auditioned choral groups for the Christmas ship programs.

Budget deficits in the early 80's, however, forced the city to terminate financial support. City funding for all PVAs, with the exception of Langston Hughes Cultural Arts Center, was gradually phased out. PVA non-profit boards raised money for programming, with the department retaining the property and providing major maintenance. This was the beginning of the decline of arts and cultural offerings within the department, as arts programs were spun off as independent entities.

Many people interviewed for this plan expressed great enthusiasm for previous arts offerings that no longer exist, and feel that the department has lost ground in providing arts and culture as a basic part of recreation. Everyone interviewed felt that arts and culture could be better integrated into the department's present offerings. A detailed history is included in the appendix.

P A R K S R O L E S I N A R T S A N D C U L T U R E

What are some of the unique arts roles— the niches—filled by Seattle Parks and Recreation?

This chapter recognizes the creative, quirky, and imaginative roles that arts and culture play in people's lives-and in the artistic tradition of Seattle Parks and Recreation. There are an amazing variety and diversity of arts and cultural offerings for citizens to experience throughout the parks system. A listing of current arts and cultural programs offered by Seattle Parks and Recreation and the people who make them happen-is included in the Appendix on "Artie Awards."

This chapter provides an overview of the variety of cultural experiences, and also identifies four major roles that Seattle Parks and Recreation fulfills in arts and culture. These major roles are: arts and culture classes, special events, public art, and cultural facilities.

Parks Role: Arts and Culture Classes

Four key points were made about the important roles performed by Seattle Parks and Recreation in providing arts and culture classes.

- Arts and culture are a basic component of recreational programming.

"Studied art/painting growing up; went to Volunteer Park; took art classes." - Susan, 53, Bryant/Ravenna.

- Classes are viewed as democratic, inclusive, accessible, affordable entry points for all citizens to be introduced to arts and culture

"Many youth do not have money; there should be more affordable programs.

"[I would like to see] free or low cost tickets to events for Parks program participants; arts scholarships similar to scholarship for sports and summer camps."

-Parks employee

- Classes provide out of school learning opportunities for youth

"Parents perceive Parks as a saving place for kids during school breaks, and social service providers see Parks as part of a continuum [of social services]." -social service agency



“Everyone wants to build developmental assets, to create a “caring community.” Before and after-school programs should understand both public school standards and developmental assets. We need to work better with schools.

- Classes build self esteem, provide a place to participate, to belong

“Big group of Tai Chi practitioners gathered at Golden Gardens for a day of demos and participating ‘classes’; all free, very low-key and beautiful.” - Wendy Walker, 31, West Seattle.

“Arts education is too often defined as developing future arts audiences or finding the next Jacob Lawrence. In fact, arts education should be defined as creative expression, connecting with caring adults, trying new things and taking new risks, positive communication, self-expression, building self-esteem.” -service provider

The Parks Plan 2000 encourages parks program staff to “offer a broad range and level of culturally and ethnically diverse athletic, arts, educational, and social/cultural programming. The programs will serve those seeking introductory to intermediate instruction. Higher skill opportunities may be offered when not provided by others.”

A broad range of arts and culture classes, are offered throughout the department. They are characterized by the following examples:

VISUAL ARTS

Painting/Drawing	Jewelry/Lapidary
Pottery	Sculpture
Montage/Collage	Flower Arranging
Photography	Ceramics
Cartooning	Interior Design
Silkscreen	Holography
Crafts	Mixed Media
Glass	Computer Art
Woodworking	Print making
Metal Work	Weaving/Textiles

PERFORMING ARTS

Music	Filmmaking
Dance	Theater/Mime
Clowning/Juggling	Video
Audio Recording	Story Telling
Puppetry	

The Parks 2000 Plan also encourages the department to “collaborate on the provision and facilitation of existing and future programs with community-based providers and other agencies. Encourage partnerships with such providers and agencies, when and where possible.

Parks Role: Special Events

Seattle Parks and Recreation is the largest property owner in Seattle, with a wide variety of indoor and outdoor spaces that can be used for a variety of arts and cultural events. Special events account for a significant amount of culture and arts programming within the Parks system. Events include but are not limited to culture fairs, music concerts, ethnic festivals, neighborhood celebrations and outdoor theater.

Events are usually organized and sponsored by others but held in the parks. The sponsoring organization pays according to a schedule of fees for use of various Parks facilities. The chair of the City of Seattle's Special Events Committee, which provides coordination among the various City Departments for major civic and cultural events, is a position within the Parks Department.

Respondents saw the role of Parks in providing special events as:

- Serving as the city's largest outdoor arts venue.

"I saw MacBeth at the natural amphitheater in Volunteer Park and loved being outdoors for this experience, under the stars." - Jenny Langenbach & Kevin Natapow, 25, Roosevelt.

- Building community, community gathering.

"Orchestral concerts in an outdoor setting where people can come to picnic and listen to classical music and a Jazz Concert under the stars." - David Kim, Fremont

"I enjoy the zoo tunes concerts. I enjoy the music and fireworks on the 4th, but I hate the crowds." -Theresa Laurde, 43, Greenwood.



"We have always had a nice time when hempfest comes through town."—Hart Family, Capitol Hill

- Reflecting the outward face of our diversity.

"[I love] the lion dance at Hing Hay Park for Lunar New Years. Pow Wow at Daybreak Star - beautiful, spiritual experience of living arts and culture." - Northgate resident, who works in International District/Chinatown

"The Gay Pride Festival on Capitol Hill at Volunteer Park. The gay community is so diverse that this festival draws out folks from very divergent cultural heritages."

"Tonight - seeing the Fantasticks was a wonderful experience. The Japanese Garden was a beautiful background for the play." - Donna Zumoto, Renton

“Have various parks throughout the city feature local talent such as singing groups that reflect the variety and diversity of the Seattle area. Say, have the Experience Gospel Choir host a folk choir from Ballard at parks in Rainier Beach and Beacon Hill then reciprocating by singing at the locks or a park in Ballard. Having a Japanese Dance group host a German folk band and reciprocating would be a way to draw people out. How about a Native American dance group with story telling reciprocating with Arab chanters and dancers?” -Roosevelt resident

- Community gathering in celebration, culmination

“Music festivals in the summer at various parks have always been an added relaxation and enjoyment to each park I visit.” - Krystal Dyon, 28, Tacoma - North End.

“Please, please, please, don’t stop the Pier concerts. This is a clean, great outside venue for concerts. Zoo concerts, pier concerts, Shakespeare in the Park - I just love all the endless events.”

“[I would love to see] experimental art or temporary/transitory stuff: hands-on projects (sand castles, leaf piles, stick weaving), readings (poetry, drama, story hour), community-built playgrounds.” -Cheryl Klotz, 29, Phinney Ridge.



“I don’t think there are enough festivals in our parks. There are a couple of good summer events but what about the rest of the year? I would like to see more touring music and theater come through the parks.” Moni, Phinney Ridge.

Parks Role: Public Art

People felt that public art was appropriate within local park settings, and the most successful public art achieves the following roles:

- Maximizes the opportunity for all citizens to experience art

“Professional artist could work with schools and community centers to develop artwork that rotates annually around Parks facilities; there could be murals around Parks construction sites; art and technology could address community issues such as homelessness and violence prevention at older venues. These are all very simple things to do.” -service provider

“Public art enriches life and adds experience to being alive.” Kitty Hodges, “over 80.”

“I would like to see more sculptures that kids can play on or interact with.” -Clare, Central District.



- Is delightful in unexpected and natural settings; contributes to the perceptions of a safe and welcoming environment

"Some environmental places deserve to be wild. The viewer should connect with the site as well as with the art. There has to be drama. The NOAA sculpture walk for example is beautiful! Really great! Very inspiring! Art in urban parks should allow the park user to discover art and for art to help the viewer discover the park"... — arts funder

"Setting is really important part of any art/culture experience, so it's great when we bring art into park spaces because it enhances both the park experience and the art experience." -Cheryl Klotz, 29, Phinney Ridge.

- Captures attention and imagination, whimsy and variety; encourages contemplation; should be functional and safe

"Site specific design should encourage people to look with new eyes." –artist



"I would like to see graffiti walls installed in parks. I also think there should be rotating art exhibited throughout different park locations." Eskimo Joe, Capitol Hill.

"I remember first learning about the sculpture park that is being built down by the water and imagining how interesting it will be." Joe, Greenwood

- Reflects the character and values of the community, creating a sense of place and enhancing a capital project

"Should connect to the heartbeat of the community, go deep into natural or cultural history"—open space advocate

"I remember the first time I heard the Soundgarden at Sand point because it made such interesting sounds. I would like to see more art like that." —Diane, Greenwood.





"I love watching the sunset through Noguchi's donut in Volunteer Park." - Kristen Tsiatsios, 28, Capitol Hill

"There need to be guidelines of when parks should be entirely free of man-made intrusions. Certain parks should be. Where appropriate, art can exist with nature." -arts funder

"When installing art, please think of how it will be maintained and how vandalism will be prevented; then allocate necessary funding and equipment." - Westwood resident

In summary, Seattle Parks and Recreation has a long legacy of placing artworks in local parks. One hundred twenty-five artworks in Seattle parks are listed in the 2000 maintenance agreement between the Seattle Arts Commission and Seattle Parks and Recreation. These include artworks commissioned through the City's One Percent for Art program, artworks donated to the City by citizens and commu-

nity groups, historic artworks and monuments, and a variety of functional art pieces acquired through diverse funding sources. Neighborhoods are becoming an increasingly important source of funding and support for acquiring and maintaining works of art.

Seattle Parks and Recreation has had a policy regarding the placement of visual art works on park property for many years. That policy is included in the appendix here, and revisions are being adopted along with development of this strategic plan for arts and culture in 2001.

This policy states that artwork is appropriate to include in public parks, and it defines the parameters under which artwork is most appropriately placed within a park setting. Artwork can become controversial for a variety of reasons, but occasionally in a park setting, issues of siting in environmentally sensitive locations trigger negative community response. The most successful artworks enhance the park visit, expand the visitor's appreciation of the park environment, and complement but don't dominate or detract from that experience. The most successful artworks resonate with the local community, and provide a delightful serendipity for the viewer coming upon them in a park setting.

Often they provide opportunities for the viewer to reflect upon their own individual experience, or to enhance learning about the natural, social, historical or cultural environment.

Stewardship, preservation, and protection of public park land, open space and natural areas for the benefit and enjoyment of current and future Seattle citizens are primary responsibilities for Seattle Parks and Recreation.

The quantity of public park, open space and natural areas is fixed, not easily expandable. Thus, great care must be exercised when considering temporary or permanent physical additions to public open spaces.

The policy defines the process for reviewing artwork proposed for park sites, and identifies many of the stewardship issues associated with maintaining works of art on park property.

The current maintenance agreement with the Seattle Arts Commission for public art will be retained and reviewed annually by both departments, but with additional provisions for community maintenance through the Adopt-A-Park program.

Parks role: Cultural Facilities

The Parks department is an important property owner and landlord. Its varied roles in providing cultural venues are as follows:

- Serving as City's largest arts venue, providing indoor and outdoor spaces for a variety of diverse, accessible, affordable arts and cultural experiences to the public throughout all city neighborhoods

"As a general rule, Parks is extremely attentive to the quality of its facilities. We are lucky to have the facilities we do. Money for maintenance and Capital Improvement Program funding has been increased." - (2 respondents)

"Parks role [in art and culture] is more avocational and recreational. It should not be competing with institutions whose mission it is to present things, except where Parks is the only provider. Its role should be more reactive, as a provider of facility and resources." - another arts funder

- Provide opportunities for a high level of arts and cultural activity

"It can be challenging to use the facilities, given the high demand for community centers. "

- Partnering with non-profit performing and visual arts providers (PVAs) delivers arts and cultural services which go beyond the landlord role of Parks; this role with outside arts providers in Parks spaces can be strengthened to deliver services in a more visible and accessible partnership.

"Having a PVA in a park makes the park more vibrant and safe, and provides opportunities to bring art in to the park in a fun way. Staff located at the PVA provide a safety net for otherwise unsupervised children. The PVA creates an inviting environment to the public, and serves the neighborhood." -2 PVA directors

Community Centers and Advisory Councils



"I feel I can walk into pretty much any community center and use their facilities." - Parks employee

"Community centers could offer classes in set design, costume design, etc. to form a volunteer pool for Seattle Public Theater, Langston Hughes, other parks arts programs." -PVA director

Parks and Recreation's 24 community centers, located in every city neighborhood, offer a broad variety of arts and cultural programming. Some programming is "stand alone"—such as pottery programs and ballet classes—while other opportunities are incorporated into overall programming

that may be for specialized populations, senior adults, or part of summer playground programs, day camps and middle school After School Activity Programs (ASAP). Community centers also sponsor special events that may include arts and cultural elements, such as neighborhood festivals.

Langston Hughes Cultural Arts Center is a dedicated community center for the arts. A detailed description is included in the appendix.



Separate Park Divisions

Sand Point Magnuson Park is managed as a separate division within Seattle Parks and Recreation as a result of the transfer in 1999 of land and buildings at the former Sand Point Naval Air Station for park and recreation purposes. This property was merged with the adjacent Magnuson Park creating the second largest park in the City. Potential arts uses of the park include festivals, indoor and outdoor concerts and art exhibitions, theater and dance performances, rehearsal, office, studio and production space. More detail is included in the appendix.

The Seattle Aquarium and Woodland Park Zoo are part of Seattle's park system but operate somewhat differently from other divisions in the Department. For now, the Aquarium and Zoo operate as divisions of the Department reporting to the Superintendent. The Aquarium and Zoological Gardens are considered special facilities with the potential for major private donor support and possible public/private management options of interest to the public. Both divisions have very strong non-profit boards that provide programming, staffing, fundraising, and membership services. Both offer some arts and cultural programming.

Daybreak Star Cultural Center, Discovery Park

Insert picture of Discovery Park or Daybreak Star?

“I like the way Discovery Park has combined the Native American culture and turned it into an educational area.” – Katy Rubinkowski, 43, Edmonds.

United Indians of All Tribes Foundation operates Daybreak Star Indian Cultural Center in Discovery Park. The United Indians of All Tribes Foundation is a social service agency organized after Native American activists succeeded in getting 20 acres for an Indian Cultural Center in Discovery Park. UIATF is financed primarily through government grants. Its present building, Daybreak Star, houses offices, meeting rooms, a large meeting hall, small art gallery and a daycare program. The major portion of construction costs for Daybreak Star was financed by the U.S. Department of Commerce and the City of Seattle as a capital lease amortized over 40 years.

Gardens



“The 40th anniversary celebration at the Japanese Garden opened the garden to the Asian community more now than at any time in the garden’s history. [Yet] this year’s program probably represents the maximum use we can accommodate.” –Parks employee

There are also a number of gardens that serve as cultural repositories within the park system. Both the Japanese Garden at the Washington Arboretum and Kubota Gardens are gardens inspired by Japanese traditions. Both are operated with advisory groups that program activities to enhance cultural understanding of these traditions, to interpret them for the public, and to

preserve a unique cultural heritage. Other gardens operated by Seattle Parks and Recreation are listed in the chapter on Parks contacts.

For its 40th anniversary in 2000, the Japanese Garden hosted a year long celebration that included poetry readings with haiku hung from garden trees, Japanese tea-making ceremonies open to the public, kite-making in partnership with the Drachen Foundation, and an unusual outdoor production of “The Fantasticks” with an Asian-American cast from the Northwest AsianAmerican Theatre.

Performing and Visual Art Providers

"[I love] Seattle Asian art museum and occasionally seeing Cornish theatre students practicing." –Paul Morris, 26, Capitol Hill.



Museums: The Museum of History and Industry (MOHAI) and the Seattle Art Museum (SAM) have completely different histories with Seattle Parks and Recreation. Both organizations built the existing buildings and donated them to Parks. They pay Seattle Parks and Recreation 5% of their admissions revenue.

The Seattle Art Museum, which operates the Seattle Asian Art Museum, also owns and is developing the Olympic Sculpture Park, scheduled to open in 2003. The former industrial property will become a sculpture park with free public access, permanent installations and rotating exhibitions, a café, an education center and

an underground parking garage. The Olympic Sculpture Park will create eight additional acres of public open space in downtown Seattle.

When Seattle voters passed the Pro Parks for All Levy in 2000, they approved a \$3 million allocation from the development of the Alaskan Way right-of-way at the south end of Myrtle Edwards Park. This allocation, together in concert with the design agreement signed by the City and SAM, will create a stronger connection between SAM's Olympic Sculpture Park and Myrtle Edwards Park, as well as provide safer waterfront access for pedestrians and bicyclists.

PVA's: Pratt Fine Arts Center, Seattle Public Theater at the Greenlake Bathhouse, Spectrum Dance Theatre at Madrona Dance Studio, and Seward Park Art Studio are operated in Parks facilities by non-profit organizations under contract with the City. These organizations are referred to as "PVAs," performing and visual arts providers.

The use-permit relationship with PVAs was created in 1982 when City funding for the PVAs was abrogated. Because each advisory council already was a non-profit organization, the city contracted with them to provide the services previously provided by Parks. The City Council appropriated about \$250,000 for all five of the programs to make the transition to non-profits. (The Zoo's Poncho Theater was home to the Seattle Children's Theater through 1989, also as a contracted activity in a Park facility. In 1992, the Seattle Children's Theater moved into the new Charlotte Martin Theater at Seattle Center.)

All of the PVAs, with the exception of the Seattle Public Theater, are on "use permits" with the Department. SPT's long-term agreement is the outcome of a public Request for Proposal (RFP) process to manage the Department's Green Lake Bathhouse Theater. Long-term contracts will be negotiated with the others in 2001. Negotiating longer-term contracts offers an opportunity to integrate accessible public art programs at a level commensurate with Parks, PVA and public need.

Over the last 15 years, various PVA directors have approached department staff in an effort to coordinate and share programming ideas. There is a willingness to pursue this discussion further on both sides. All of the PVAs can work more energetically with department staff to accomplish strategic goals in arts and culture.

Should there be dedicated DPR facilities for the arts? Under what circumstances?

“Arts programs are very expensive, and not well attended. Culture and arts programs require dedicated space (e.g. a stage for drama, storage space, time for rehearsals). Unless significant funding to support quality instructors is provided, and additional space is found, the advisory council would not be willing to increase its support for arts and culture beyond present levels.” –community center coordinator

“Priority should be given to supporting arts and culture programs at existing dedicated spaces within the department, such as Alki Bathhouse Art Studio, Jefferson community center, SW Pottery studio, Montlake pottery studio, Laurelhurst pottery studio, Langston Hughes CAC, etc.” –community center coordinator

Summary: There is a need for dedicated arts facilities for some arts disciplines (e.g. Langston Hughes Cultural Arts Center, darkrooms for photography, storage space for art supplies and equipment, wood floors for dance, dedicated space for pottery wheels and kilns). Other such dedicated spaces for arts and culture exist throughout the department.

Where those facilities are underutilized, demand mounts for the space to be devoted to other high-volume uses. Yet, there is sufficient indication that many citizens beyond the immediate geographic area of the Parks facility are unaware of the existence and availability of such facilities.

Seattle Parks and Recreation 2000 addresses the issue of multi-purpose vs. dedicated spaces. It recommends making multi-use the cornerstone of design principles for program spaces within community centers, with consideration given to the programmatic needs of other service providers and community groups interested in sharing space within community centers.

Seattle Parks and Recreation Plan 2000 states that basic arts programs will be offered at all community centers, with a geographic distribution of centers designated as hubs offering more specialized programs and facilities in performing, visual, or literary arts.

The consideration to provide arts and culture will require the department to maintain and to design some dedicated facilities. These facilities may need to be promoted regionally or citywide, in order to attract sufficient demand.

“There is too much city money going in to Langston Hughes Cultural Arts Center. Parks should expect increased accountability, but should not intervene on artistic control.” – Parks Board member

“ARC does not have a specific role relative to Langston Hughes CAC. This is more up to the LHCAC Advisory Council but the expertise doesn’t exist to help them at either level.” —ARC

Summary: Langston Hughes Cultural Arts Center is at a crossroads in its history, spurred by financial need and a change in leadership. Respondents generally see this as an opportunity to review and address issues of mission, direction, leadership and organizational structure. Many see a need for an Afro-centric performing arts center in Seattle, and believe that the financial support is there to sustain one. Others disagree on mission, and feel a Parks facility has an obligation to serve a broader multicultural mission. Others feel that larger trends within the local theater community make it difficult for either ethnically specific or multicultural theater groups to survive in today's marketplace. Exploring and resolving these issues should be a high priority for Seattle Parks and Recreation in 2001.

There is not enough coordination between PVAs and the Parks Department. They should be more accountable. It is a good idea to have an ex-officio board member (Parks Chair?) on the non-profit PVA board. There should be more free hours, free classes. MOHAI could be used as a community center for Parks. It would be good to have a policy review of PVAs by the community. –Parks Board member

“It seems like there should be more interaction [between Parks and PVAs]. Yet it seems Parks wanted to become only a landlord.” –arts funder

“We should make better use of the cultural institutions that are already involved in Parks.” –artist

“The issues of contractual relationship are very old and very old-fashioned; there is resentment that there is no Parks control over programming. And a fear that changing the contract would mean the PVA would lose. –PVA director

Summary: Many Parks employees and community members felt that there could be better coordination between the PVAs and the services they provide to the Parks department and to citizens. Many suggested a public process of review that included greater accountability from the PVAs; and many indicated that they were really unaware of the services currently provided by PVAs.

All PVA directors interviewed stated that they are satisfied with the existing relationship with Parks, and that maintenance on their facilities and in their parks has been increased lately. Most of them described their relationship as a “partnership.”

K E Y F I N D I N G S

The following questions were asked in various ways to civic leaders, decision-makers, arts providers, employees, and residents to identify major policy issues. This chapter summarizes what we heard from respondents

What do people love?

How are the quality of DPR arts services perceived (level of professionalism, competitiveness, etc.)?

“The puppet shows are great. I want to see more of them.” – Ella, 4 and 4 days, Maple Leaf.

“More parks. It is worthwhile to spend money on parks, recreation and beauty.” Kitty Hodges. “Over 80.”

I love the dance program at Madrona Dance Studio. I’d like to see more of that in nice well-ventilated and safe facilities. –parks employee

Parks management should bend over backwards to see that ArtsCorps is successful. —(2) Seattle business executive, arts provider

Summary: There is widespread enthusiasm among citizens of Seattle for the vast majority of Seattle Parks and Recreation offerings of which they are aware. The Pro Parks Levy was supported very generously by Seattle citizens, and voter surveys show a consistently high interest in quality of life issues related to parks and open space.

Interviewees characterized the three biggest strengths of Seattle Parks and Recreation as having a large infrastructure of venues and facilities geographically located throughout the entire city; Parks is the largest property owner in the city, owning 10% of all lands; serving children and youth, as the largest child care provider in the city; and having dedicated employees who are committed to community service.

There is a very high level of citizen participation and involvement in the parks system. Almost all of the citizens with whom we spoke, both when the interviewees were presently using a parks facility, and when they were not, were able to describe at least one special experience or “magic moment” in a Seattle park.

People listed more than 40 venues or programs as favorite parks or park experiences. Discovery Park and Green Lake were two of the parks most frequently mentioned, but

virtually everyone interviewed could name a park or park experience that was meaningful for them.

Six of 28 respondents to the fall 2000 Volunteer Park Conservatory visitor survey indicated that they would be interested in seeing more musical events, or visual arts and crafts at the Conservatory.



When provided with an example to help make real the seemingly lofty concept of “arts and culture,” more than 75% of all interviewees were able to name at least one arts or culture offering of Seattle Parks and Recreation.

More than 60% of interviewees were able to name a special arts or culture-related experience they have had personally in a park or at a community center.

Seattle Parks and Recreation is viewed as being the democratic, affordable, inclusive entry point for arts and cultural experiences and training. These experiences tend to be more avocational and recreational, and can be of very high quality. The diversity of offerings was also much appreciated by park users.

In fact, there is a wealth of arts and culture offered through the department, and people have positive associations with those services. When speaking about what they love about parks, many people spoke about relationships or connections with other people and many spoke about matters that can best be described as “spiritual.”

What do people want?



“...I would like to see sculptures and art incorporated into recreational areas such as hiking trails.” Joe, Greenwood.

“[I would like to see] combination artistic/ environmental educational installations.” – Joe Olsen, 38, Ballard.

“I would like to see year round children’s events, not just in summer.” – Lori Surges, 35, Queen Anne.

“Some program to bring music, dance, art to special events in neighborhood parks would be great. This might help attract a

more diverse user group to neighborhood parks as well as bring community members together.” –Westwood resident

Summary: Citizens had many ideas for expanding the department’s offerings in art and culture, while being respectful of the park experience and the natural environment, particularly in outdoor settings. More outdoor music, theater and art exhibitions are desirable in park settings. A large number of respondents expressed their desire for more cheap and simple arts and culture-related activities. Food concessions were frequently mentioned as one way to enhance an arts or cultural event.

The desire for more arts classes, particularly free or discounted classes, was a frequent theme, especially for youth and teens. Several respondents wished to see more offered for families and seniors, particularly on weekends and evenings.

Involvement of other forms of cultural expression, and recognition of the unique contributions of Native Americans to the history and heritage of the Pacific northwest, were mentioned frequently.

There is a strong appreciation of and desire for art “you can play with” — popularly accessible art that can be directly incorporated into recreational activities such as sculptures you can climb on, a kite-making and kite-flying contest, a labyrinth in the park, sculpture along running trails. Related to this, we heard a repeated refrain of desire for participatory activities, such as a community sing-along, or graffiti wall.

Issues of financial resources to support arts and culture were certainly voiced, with the notion that the department may put more emphasis on revenue generation than on art and culture. If arts and culture were truly considered a basic part of recreational offerings, then they would be offered—whether or not they could generate sufficient revenue to cover class costs at community centers.

Generally, arts and cultural offerings require subsidy, especially to the degree they are targeted to audiences that cannot afford them. This includes youth, seniors, special populations, low-income residents, refugees and recent immigrants—audiences of special interest to the department.

At the same time, people recognized that there were limits to City funding, and that the department could only truly be effective in meeting demand to the degree it was successful in generating partnerships with funders and other arts providers. Yet, there was also a sense that the department was not taking full advantage of opportunities to develop more formal partnerships with funders, social service providers, schools, and outside arts providers who might provide additional financial resources.

What do people perceive as problems?

“Some artists think it’s too difficult to work with the City.” –local musician

“Field staff have already been asked to do too much with too few resources.” –Parks manager

Summary: Many factors contribute to a successful park experience: a diversity of interesting arts and culture offerings, knowledge of what is offered, a safe and welcoming environment, competent and enthusiastic staff leaders, well-maintained facilities.

Many respondents felt they would spend more time in city parks if they were certain they were safe and well-cared for. The need to maintain and upgrade existing facilities—and to staff them adequately—were also mentioned as issues.

Parks specifically mentioned as problems in our interviews included Volunteer Park, Denny Regrade, Greenlake, Cowen Park, University Playfield.

The number of wonderful arts and culture offerings of Seattle Parks and Recreation far outstrips the public’s awareness of them. Overall marketing of arts and culture opportunities available through the department was seriously lacking, both to internal and external audiences. Simply put: the stories just aren’t getting out.

Who is not being served?

“Across the board, I have been pleasantly shocked and surprised by how accessible the Parks Department is.” –arts director

“African Americans do not use the Alki community center, which is located in a 95% white neighborhood. But we should draw from outside the area.” –community center coordinator

“I don’t think we fulfill the needs of our immigrant and refugee populations.” –Parks employee

“There needs to be a better working relationship with the school district. The district needs to be a better neighbor. University Heights would be a great community center. Right now classes are not affordable, there is little variety or coordination, and nothing for seniors and adults in the University district.”—University district art and heritage committee

Summary: More should be done to create arts and cultural programs in geographic areas of the city and among user groups where there is the greatest demand, and/or among disenfranchised portions of the population.

Certain geographic sectors of the city lack for recreational facilities and programs. Specific geographic areas mentioned included downtown, University District, and the south end. Frequently, these areas represent large populations of low-income citizens, a socio-economic group that respondents expected Seattle Parks and Recreation to serve.

There is a disparity in attracting funds to support Parks programming in less wealthy communities. Art services in low-income areas cannot be looked at in the same way as in moderate to upper income areas.

If people aren’t attending, is it because the program is overpriced? People are not aware of it? Aware of it, but not interested?

There is a perception that not all cultural and ethnic populations are being adequately served, with immigrant and refugee groups less well-represented. Ethnic groups such as Native Americans and African Americans may receive ethnically-specific services at only a few designated centers. Perceptions of racial dominance were viewed as a subtle deterrent, creating a less than welcoming environment at some community centers.

What Parks facilities and programs are available for arts interests?

Are there ways to maximize or increase use of these resources by the larger community? Are there structural barriers that currently prevent greater utilization of Parks facilities and programs for the arts?

“Look more at missed opportunities—could Golden Gardens be used when it is now closed for nine months of the year?”—service provider

“Some facilities look quite wonderful and wholesome for teenagers. Some facilities seem depressing, sometimes dimly lit. They need to be cleaner and lighter somehow. Community centers are a great place to do activities—but are the chairs comfortable for parents to hang out while kids play? Why not add cafes, a mix of commercial and public spaces, like in Europe? –(2) arts funder,” community center coordinator

“Location is a factor—Sand Point Magnuson Park is not centrally located for offices, but would work for production and performance space. The Armory on South Lake Union would work well for all arts and culture needs.” –arts provider

“The current stage at Volunteer Park is never used because no one in Parks seems to have talked to arts providers.” –arts provider

“Seward Park amphitheater could get more use for the amount of man hours that go in to maintenance.” –Parks employee

“There is no obvious deferred maintenance schedule, no obvious routine maintenance schedule, no plan for maintenance. If requested, things get done or fixed on a reactive, rather than proactive basis.” –PVA director

“Keep young people at the top of the agenda, politically. There are problems around vision, building a core infrastructure for teens. People abandon the vision too quickly in Parks, especially if the program does not generate revenue.” –service provider

Summary: Many structural reasons were listed as barriers to providing more arts and culture within the Parks system.

- Concerns about safety and security
- Quality, maintenance and availability of facilities
- Location (convenience)
- Onsite storage, access to electrical power, and secure parking for arts/culture providers
- Quality and availability of outdoor staging equipment
- Lack of staff or staff expertise
- Lack of qualified providers, ability to connect with other partners
- Lack of awareness of what is offered or how to access it
- Policy issues—Shoreline Improvement Act
- Racial barriers—perceptions, cultural offerings, audience served, language issues, difficulty understanding or accessing the parks system
- Cost, child care, transportation issues
- Weather

It can be challenging to use the facilities, given the high demand for community centers. Community center staff want to serve larger numbers of people, create a safe environment, and also generate revenue. Major limiting factors to greater utilization include staff attitudes and comfort level, available space and hours. Several community center coordinators mentioned the need for qualified, talented people to instruct arts and culture programs.

Frequently there is insufficient staff to provide more than just keeping the doors open and the facility operating.

Underutilized hours at community centers do exist, and tend to be mid-day (11-2:30) and weekends—although this varies among centers. However there is a perceived disincentive to serve more young people due to costs of staffing, maintenance, and work load versus having a “service” mission of making a difference in young people’s lives. Employees perceive that management’s emphasis on revenues tends to displace other values.

Mobile performance equipment and portable staging would increase outdoor arts opportunities in parks. And program providers can provide useful feedback on how to upgrade existing outdoor facilities to make them more user-friendly.

Another surprising, but often-cited obstacle to people taking advantage of existing arts or cultural activities was dog owners’ sense of alienation from the department due to leash regulations.

Ethnic communities have difficulty accessing mainstream organizations, and overcoming language barriers. This could present an opportunity for Parks to collaborate with NW Folklife and/or other cultural organizations to provide programming, translation services, and training models for program delivery.

How can the department better promote its arts services?

“Promote the City Parks as the leader in public entertainment (they must be by sheer numbers.)”—Roosevelt resident

“I have never been impressed with [the department’s] internet presence. I use the Seattle Times website to find out about Parks.” –community advocate

“Staff need major training to make facilities look welcoming, for a paradigm shift to create a welcoming attitude, and to match up facilities with a struggling community of artists.” – Parks manager

Summary: When we listed five or more arts and culture offerings of the department, almost none of the interviewees were familiar with all those mentioned.

Many people in the Department are not aware of excellent programs offered elsewhere in the Department. Employee morale could be substantially enhanced as employees come to realize and focus on the difference in people’s lives that Seattle Parks and Recreation programs are making.

There are many opportunities within Seattle Parks and Recreation to better promote art and culture, and these will require a concerted effort by staff to consider underutilized assets and resources that could be employed toward this effort. Very little attention is devoted within the department now to promoting any of its programs.

ARC is interested in recruiting artists and arts supporters to ARC and its advisory councils’ boards. ARC is also interested in knowing what artists are available to teach classes. Seattle Arts Commission might help recruit arts representatives.

The department’s efforts to develop a strategic public relations plan can be supported to include art and culture. The special events office can require event producers using park venues to credit Seattle Parks and Recreation in all advertising. From collaborative

brochures, to creative ways of using departmental talents and programs, there are potential opportunities that would cost relatively few dollars. Staff resources do need to be focused on making this happen, however.

What organizational structures best support the goals of this plan?

“The Parks decision-making process has never been revealed. It seems that most decisions are made at the top, and problems don’t get resolved until they get to the top. There are many layers of decision-making.” –PVA director

“The citywide versus geographical decision-making model creates territorialism. The matrix management system seems to work better than the hierarchical reporting structure. But decisions are still in the “reactionary” rather than “visionary” mode.” –former employee

“Employees get criticized for pushing the limits; there is no clear consistent message that we want you to stretch; that it’s OK to try something and fail once.” –Parks employee

“The Parks Board does a good job of balancing competing needs; it mediates between staff and the public.” –Parks Board member

“I was taught that successful community center programs were developed using the input, guidance and support of advisory council members. These councils are supposed to represent the community served by the center. There is no way that a volunteer body made up of 3-8 active members can adequately represent the needs of the entire community.” –Parks employee

“Getting artists involved as activists makes a big difference.” –ARC

“Parks Foundation needs strengthening. There needs to be a staff fundraiser. Parks also needs someone creative to come up with new programs—got to have something you are asking for. We need forward-thinking people on City Council: a name on a reader board is not selling your soul. We need to explore forms of recognition that give companies naming opportunities, that assist the image of the company as the type of corporation that people want to do business with, and whose support accomplishes clear community goals. We want to support projects that are well-run and effect a lot of good. Parks needs to pull in more businesses and volunteers. Are we doing all we can to recruit good people, kids, parents and supporters?” –Seattle business executive

Summary:

What Seattle Parks and Recreation needs to sustain an initiative in arts and culture, both long- and short-term, is:

- Centralized leadership and coordination of on-going arts and culture initiative, with a decentralized, department-wide delivery system
- Full-time dedicated arts staffing
- Support from top management for arts and culture

- Training and support for front-line parks employees delivering arts and culture services, including new teen leaders
- More aggressive marketing of Seattle Parks and Recreation offerings in arts and culture
- Guidance for staff and volunteers on locating qualified arts instructors and other arts resources
- An organizational structure that recognizes, strengthens and supports the contributions of its partners—staff, advisory councils and other support groups, ARC, Parks Board, Parks Foundation—and that encourages creativity, flexibility in generating new resources and partnerships
- Support in connecting with decision-makers, potential funders and program partners

There were many positive comments regarding the attitudes and dedication of staff and leadership in the department. In fact, many employees were mentioned by name in interviews, indicating the level of involvement and rapport with which most employees approach their work with department customers and users.

In fact, front line staff function in many ways as community builders and neighborhood organizers—and the best ones are actively involved in their community. Partnerships with the Department of Neighborhoods and neighborhood sector managers could strengthen this relationship, and bring new resources to both the department and the community in which a parks venue is located.

Many respondents stressed the need to strengthen relationships among various partners in this decentralized system of service delivery. There was a perception that the organizational capacity of many partners needed strengthening, particularly that of advisory councils and the Parks Foundation, but there were many comments related to the need for better communication and coordination among all partners.

There is a need for dedicated, centralized staff leadership in order to support this decentralized system of service delivery of arts and culture. And the importance of this initiative needs to be communicated effectively to all partners, to arts and culture providers, and to the general public.

R E C O M M E N D A T I O N S

I am really glad to see so much attention centered on the Arts. —Parks employee

PROGRAMMING

Arts and culture are basic components of recreation. Every citizen should access to arts and culture among the variety of recreational offerings provided in each location.

Recommendation: Offer introductory classes in arts and culture at every community center. Seattle Parks and Recreation Plan 2000 states that basic arts programs will be offered at all community centers. Ideally, this would include at least one class in each of the five major arts disciplines—music, dance, theater, visual and literary arts—for adults and for youth. Film, media and technology arts provide additional opportunities for creative expression, especially for youth in today’s high-tech entertainment and business world.

Phasing: Collect reports from community center coordinators on classes currently offered in 2001 to establish benchmarks. Discussions begin with advisory councils and neighborhood groups. Training and technical assistance provided through arts project manager. Proposed arts and culture classes to be reviewed in 2002 strategic work plans. Arts project manager to assist community centers in developing strategic plans to phase in additional classes over five years.

Leads: Community center coordinators, teen leaders to work with advisory councils and neighborhood resources; managers to review strategic work plans; arts project manager to develop plan to phase in additional classes.

Recommendation: Ensure a geographic distribution of centers designated as “hubs” offering more specialized programs and facilities in performing, visual, or literary arts within Seattle Parks and Recreation. The 2000 plan further recognizes the need to focus more in-depth or specialized arts training at those facilities that are truly “centers of excellence” or have the potential to become such. These facilities include the PVAs and other non-profits operating in parks facilities, Langston Hughes Cultural Arts Center, Sand Point Magnuson Park, and several pottery studios located in community centers.

These treasures should be identified and clearly delineated as “arts hubs” with special attention paid to citywide marketing and support. Several of these are listed in the appendix. This list should be reviewed and updated at least every five years, and the department’s commitment to these hubs re-examined and affirmed.

These dedicated Parks facilities for arts and culture should be marketed to a regional or citywide audience. The fully-equipped lapidary shop at Jefferson Community Center, for example, would probably receive more usage if it were marketed citywide, to senior centers, and to artisans and craftsmen, in addition to its immediate geographic neighborhood. Or perhaps it should be moved to and marketed as part of a more central citywide location.

Phasing: List of hubs to be completed in 2002 and updated at least once every five years.

Lead: Arts project manager, Arts Action Team

Recommendation: Use art and culture to enhance the safe and welcoming environment of parks facilities. The facilities themselves must be clean, well-maintained, well-lit, safe, cared-for and welcoming in appearance. Art and culture can be used to create an

attractive space that facilitates public gathering, and reflects the diversity of its users. Adequate staff should be employed to manage activities, and they should be trained in the safe and welcoming values of the department.

Phasing: To be addressed in strategic work plans for community centers, beginning 2003 with planning assistance as resources allow in 2002

Lead: Community center coordinators, managers; planning assistance from arts project manager and Arts Action Team

Recommendation: Balance the Department's revenue needs with its service mission, so that some activities are seen as revenue sources, and some do not have that expectation. Ideally, the Department would have certain priorities (such as serving underserved communities) in which it would invest resources, rather than operating in the expectation that such activities will generate income.

Phasing: To be addressed in strategic work plans for community centers, beginning in 2003 (see above)

Leads: Managers, Community center coordinators

Recommendation: Use arts in creative, playful and whimsical ways to connect park users with passionate interests. The clearly expressed passions of dog owners, especially viewed in the context of their creative suggestions, point to the possibility of overcoming their sense of alienation—even without undoing leash regulations—by reaching out to them in creative, playful and whimsical ways. For example, have them work with performance, theater media or visual artists to create a whole series of doggie-do's such as "Dog agility and goofy mutt competitions," doggie play days, music to walk your dog by, and so on.

The Parks Superintendent could get into the act by greeting dog owners at an off-leash area and giving out doggie treats/prizes to all those who go beyond saying "I have a bone to pick with you" and suggest doggie-friendly initiatives in ways that acknowledge and accommodate the concerns of others.

Dog owners at Sand Point Magnuson Park have suggested artistically incorporating the unused former Navy fire hydrants in the off-leash dog area as a unifying artistic element. In other words, use art to have fun with the issues that are the most difficult, challenging, and impassioned for the department!

Strategy: Encourage the development of participatory and interactive art "you can play with" — popularly accessible art that can be directly incorporated into recreational activities. Avocational artists and students should be encouraged to create art through classes and workshops offered by Seattle Parks and Recreation, and there should be simple processes to display this work in park settings and venues.

Strategy: Encourage "random acts of art" where outstanding performers who have some tie to the parks department perform unexpectedly at prominent parks and non-parks venues to let people know of upcoming and ongoing parks offerings. The "random acts" element might enhance the likelihood of media coverage. Certainly that was the case with the 2001 Monolith in Sand Point Magnuson Park, which quickly became an international news story for well over a month!

Strategy: Encourage opportunities for artists to be in residence in the department to better integrate arts and culture into programming. A visual artist in residence will work with three of the department's teen centers in 2001 to identify opportunities to better serve the interests of teens in visual arts.

Phasing: Include in training for teen leaders in fall 2001; allow coordinators and other recreation professionals some flexibility in implementing creative ideas; Visual arts Artist in Residence with three teen sites in fall 2001.

Leads: Coordinators, recreation professionals, teen leaders, managers

Strategy: Advocate to have public celebrations such as Concerts on the Pier and Fourth of July specifically exempted from the Shoreline Improvement Act in order to encourage more public gatherings for temporary waterfront celebrations and festivals.

Phasing: Add to 2002 legislative agenda

Lead: Parks Deputy Superintendent

Strategy: Trade space and facilities in exchange for information or for needed services, without requiring a cash transaction. For example, at Sand Point Magnuson Park, information is needed regarding modest modifications and equipment needed to more fully utilize the 600-seat theater in building 47, the former Navy Recreation Center. Allowing performing arts groups to use the facility for free before renovation—in exchange for completing an evaluation of needed improvements—is being considered.

The department should consider allowing an arts provider to use community center space in a low-income neighborhood, in exchange for providing an arts class for neighborhood residents, providing scholarships to activities at their facilities for children in community center programs.

Policies and procedures within the department should be flexible enough to allow for this kind of exchange with the PVAs, individual artists, and other potential providers.

Strategy: Convene arts event producers and promoters to advise the department on modifications and equipment necessary to expand the use of outdoor amphitheatres, such as those at Volunteer and Seward parks, and contemplated for the Community Gardens at Sand Point Magnuson Park.

Phasing: Allow coordinators and other recreation professionals some flexibility in implementing creative ideas

Leads: Coordinators, recreation professionals, managers

Strategy: Purchase and promote the availability of outdoor staging equipment for arts event and festival producers through the Special Events offices of the department and at Sand Point Magnuson Park.

Phasing: Identify needs, make purchases annually beginning in 2002

Lead: Special events offices, SPACE



Recommendation: Adopt the department’s policy on “Placement and Maintenance of Visual Art Work on Seattle Parks and Recreation Property” which has been revised in 2001. The policy will guide decision-making on the acquisition, placement, and maintenance of artworks on Parks property. It was revised as part of this planning process, and has taken the issues described above into account.

Phasing: Adopt in spring 2001

Lead: Wendy Ceccherelli

TRAINING

Staff must be trained to understand their roles in providing arts and cultural services, to know where to find arts resources, and to partner with other providers. They need to be sensitive to the needs of target constituents, particularly youth and teens, and how to use arts and culture to build developmental assets to create a “caring community.” Bilingual staff and sensitivity to the needs of diverse constituents will attract more diverse ethnic and cultural participants. Staff need to be supported by top management and by citizen volunteers to provide art and cultural experiences for park users. Employee training and recognition are two important ways to do this.

Teens listen to music all the time. They want access to music—performance, rehearsal, workshop space. Kids need to see live music in a safe venue where they can hang out and parents can pick them up (e.g. Redmond firehouse).

Teens are interested in “techno arts” (computer animation, web design), live music concerts, production, dance concerts, field trips. —Parks employee

Recommendation: Provide an orientation for all new employees and all volunteer board members serving on key decision-making bodies of Seattle Parks and Recreation on the corporate values of the department, as summarized in Seattle Parks and Recreation Plan 2000. Employees should be informed how the department’s major initiatives in arts and culture, environmental stewardship and youth programming relate to the corporate vision.

Phasing: Immediately, ongoing.

Lead: Parks training coordinator

Recommendation: Provide training and support for Parks program coordinators to expand and improve recreational offerings, including arts and culture.

- Incorporate arts and culture expectations into annual work plans developed by employees.

- Provide mentoring opportunities by promoting “best practices” of the department (e.g. using Artie Awards recipients).
- Work with other city agencies including Seattle Arts Commission, Department of Neighborhoods, and Seattle Center to provide training on interdepartmental funding and partnership opportunities.
- Explore opportunities to work within neighborhood sectors in identifying additional arts and cultural resources that can be enhanced through partnership with the department.
- Management should recognize and encourage creative, new, improved or expanded efforts in arts and culture.

Employees should be encouraged to attend a series of brainstorming sessions to systematically look at the Departments resources (beyond financial resources) and brainstorm ways to use each of them more effectively for outreach and marketing. This thinking can be expanded to include other neighborhood resources, especially as front-line Parks employees continue to work more as facilitators, neighborhood developers, and neighborhood organizers.

Phasing: Immediately, ongoing; training/workshops to be offered as resources become available

Lead: Training officer, managers and supervisors, arts project manager, recreation professionals

Strategy: Provide employee training for teen leaders and other front-line employees sharing the best practices in arts and culture in the department; develop action plans to help build maximum participation in art and culture; brainstorm strategies for effective outreach; gain access to a broader pool of resources; understand corporate values (a safe, welcoming environment, major departmental initiatives in environmental services, teen development, arts and culture); and train staff in teen services, such as understanding developmental assets and public school standards. Arts and culture should be included as an expected component of teen leaders’ job duties.

The teen leaders offer a work force that can immediately deliver arts and culture beginning in 2001; and they must be trained to deliver it effectively.

Phasing: Fall 2001

Lead: Teen programs advocate

Strategy: Enlist the help of the Seattle Arts Commission in the development of a training curriculum for Parks employees expected to deliver arts and cultural services to the community.

A frequent issue raised by employees is the need for community center staff and advisory councils to identify qualified and capable arts instructors, and to know how to work more effectively with arts resources in the community. SAC could help to identify artists and arts supporters who could serve on Advisory Recreation Councils. SAC could also offer training on the use of its Arts Resource Network, a print and on-line resource and technical

assistance service. There may be interdepartmental training that could be offered to Parks employees by SAC, similar to the “Empowering Neighborhoods” training which SAC sponsored in October 2000. SAC could provide Parks employees with training on the recruitment and use of artists in programming, including such resources as ArtsCorps, and Power of Hope.

If every Parks program is expected to include arts and culture as a basic part of recreational offerings, then this curriculum would apply and should be offered to more than just the Parks front-line employees.

Phasing: On-going, beginning 2001(initial meeting held March 2001)

Leads: Arts project manager, teen programs advocate, training officer, SAC

Strategy: Make the Artie Awards an annual aspect of the department’s employee recognition efforts. An evaluation of all employee recognition events should be undertaken by the department, which may result in combining or integrating the Artie Awards into a single annual event.

The 2000 Artie Awards was a good start in making employees aware of great arts and culture resources and really captured people’s imaginations in-house. Employees especially appreciated the notion of “unsung heroes” being recognized. Generally there appears to be more “buzz” about arts and culture in the department than there was six months ago. Many Parks employees are aware of the department’s arts and culture initiative, and many now see art and culture as growth opportunities for their programs.

Various programs such as E2 Awards, employee’s annual picnic, Seattle Works, youth appreciation, volunteer recognition, and Adopt-a-Park are all candidates for this evaluation of employee recognition events. It may be possible to consider the Artie Awards as part of a larger citywide celebration of arts and culture that culminates in a year-end event open to the public and showcases outstanding arts and culture events throughout the City, as well as in Parks.

Phasing: Evaluation/planning to take place in spring/summer 2001; awards at year end 2001 or 2002

Leads: Artie Awards committee, training officer, executive staff, volunteer coordinators, other awards committee members

Strategy: Include PVAs in diversity training and marketing efforts related to neighborhood outreach provided to other department staff and volunteers. All PVAs do some public school outreach, but most have the need to do a better job on outreach to racial, ethnic, cultural, and other economic groups within their neighborhoods. In most cases, the PVAs and recreation staff have the same customer base.

Phasing: 2002

Leads: Business and Contract Resource staff, training coordinator, arts project manager, PVAs

MARKETING

Recommendation: Promote Seattle Parks and Recreation's unique roles and contributions to arts and culture (largest property owner, largest child care provider, largest outdoor art, music and theater venue.... "democratic, inclusive entry point for arts and cultural experiences and training..."). These should be reinforced in marketing and press materials that feature the department's unique roles, and included in training and orientation for all new employees and key volunteers.

Phasing: Ongoing

Leads: Arts project manager, public relations staff

Recommendation: A year-long celebration of arts and culture campaign should be kicked off in 2002, promoting public awareness of Seattle Parks and Recreation's cultural treasures.

A year-long campaign featuring arts and culture would focus internal efforts on opportunities to better promote departmental treasures, while raising public awareness of current offerings. The campaign would consist of three major elements: the development of a marketing and media strategy to promote arts and culture; development of special events within the department to promote arts and culture, including a citywide culminating event at the end of this campaign; and staff training using departmental resources in developing and promoting arts and culture programming.

The department should actively promote its art and culture offerings by inviting the public to open houses at community centers, by making better use of interactive media, and by doing public showcases of the work done by artists connected to the department. "Random acts of art" might take some of these artistic experiences out on the streets or into unexpected Parks venues.

Employees and key volunteers should be given opportunities to visit Parks sites beyond those where they work, to experience the department's cultural treasures, and to participate in various arts and cultural activities. They will then be better able to reinforce key messages to those citizens with whom they interact.

Public promotion of the department's cultural treasures may include the printing of various marketing materials, supplements in the newspaper, interactive games such as neighborhood treasure hunts, and so on.

The Arts project manager would take the lead on this effort. Additional staffing should be hired or contracted to assist in coordinating and carrying out this campaign.

Phasing: Campaign design, June-Dec 2001; kick-off 2002, depending on available resources

Lead: Arts project manager

Strategy: Build upon existing public events produced by the department, such as Youth Appreciation Week, to feature the department's outstanding arts and cultural offerings. There are many opportunities within existing activities of the department to include arts and culture, or to use arts and culture to promote other major initiatives of the department.

Phasing: Youth Appreciation Week to feature arts and culture in 2001

Leads: Teen programs advocate, arts project manager, other recreation professionals, managers, executive staff

Strategy: Create special events that recognize and showcase the department's outstanding arts and cultural treasures. For example, have people call in, e-mail or fax their favorite arts and cultural treasure in the city. For responding, mail them complimentary tickets to the zoo, aquarium, pools or an upcoming special cultural event. Then sponsor (or co-sponsor with the Seattle Department of Neighborhoods or the Seattle Arts Commission) a special event to invite people to celebrate and get to know more about some of the Parks treasures. These treasures might include: parts of the natural and built environment, special events, gathering places, parks programs, "living treasures."

Phasing: Allow coordinators and other recreation professionals some flexibility in implementing creative ideas

Leads: Coordinators, recreation professionals, managers

Strategy: Circulate materials developed for the November "Explore the Magic of Parks" event within and beyond the department, as part of a coordinated departmental marketing campaign. The list of the 75 Artie Awards recipients is a very important resource that can be used in multiple ways; the "Seattle IQ Challenge" has been premiered and includes a collection of photos of many Parks treasures and questions ready to be used at multiple venues; there are photos and written statements of more than 100 parks users assembled, ready to be displayed and/or used in promotional materials; and Miguel Edwards' "Regarding Nature" video can be distributed more widely.

The Artie Awards committee and the Arts Action Team should come together to devise multiple ways to re-package and use the list of Artie Award recipients.

The "Seattle IQ Challenge," an interactive trivia game about Seattle Parks and Recreation, can be taken citywide. Have community centers add questions and pictures. Have the game played at all community centers. Take it to schools. Create tie-ins with other departments to have them do some additional outreach. For example, the Seattle Housing Authority could partner to identify parks treasures within walking distance; Metro could partner to identify bus routes to get to various treasures.

The department should certainly display at all community centers and other Parks Facilities the Parks portraits that have already been collected and the statements that have already been received regarding what people love and what they would love to see.



Miguel Edwards' "Regarding Nature" video can be shown at various community centers and parks facilities.

Phasing: 2002 marketing campaign

Leads: Arts project manager, public relations staff, community center coordinators, recreation professionals

Strategy: All permits issued for special events on Parks property should include the requirement to credit Seattle Parks and Recreation in all written materials and verbal acknowledgments. The public needs to be better informed of what arts and culture opportunities are available through Seattle Parks and Recreation. Distinctions between facilities that are managed by Seattle Parks and Recreation, and those managed by some other entity, are unclear to most citizens of Seattle. And what is offered needs to be identified through better branding and promotion of the department.

It should be a condition for use of a Parks venue that the user thank "Seattle Parks and Recreation" and plug an upcoming Parks event or program.

Phasing: 2001

Lead: Special Events Coordinator

Strategy: Improve the signage of PVAs. All of the PVAs could have signs to inform people that the facility is available to any user. For example, there are no signs at the Seward Park ceramic group in the Seward Park art studio. Many people think it is a "members only" facility.

Better or consistent signs also reinforce the department's involvement in providing such dedicated facilities for arts and culture.

Phasing: 2002

Leads: Contract and business resources, arts project manager, PVAs

Strategy: The work of marketing the numerous offerings of Seattle Parks and Recreation needs to become a part of the job expectation of every employee in the department. At every level, there needs to be encouragement and incentives for getting the good stories out, and recognition for those doing it well. Let's note every employee's desire not only for recognition but also for advancement and remuneration. Performance evaluations and considerations for advancement should include a criterion assessing what the employee has done to help other people in the Department and the general public learn about some of the Department's quality offerings. As long as "marketing" is seen as a specific function just done by "the marketing folks," the department will continue to miss out on enormous opportunities for making fuller use of facilities and programs, attracting additional resources and building employee morale.

Phasing: 2003 work plans

Lead: all employees

PARTNERSHIPS AND FUNDING

Recommendation: Collaborate with artists and arts groups to provide arts and culture programming in Parks settings. Since Seattle is blessed with many outstanding arts and cultural agencies, a large population of artists, and an excellent national reputation for art, it makes sense to collaborate wherever possible with outside providers. They may be hired by advisory councils to teach in classes at community centers, organize special events, exchange parks venues (e.g. for rehearsals) for public performances, provide training or scholarships to Parks class participants, provide referral to participants with special needs, or collaborate with Parks to identify talented students that may be interested in more formal or intensive training. Artist residencies are another way to explore unique opportunities available through Seattle Parks and Recreation.

Phasing: Ongoing, as resources allow

Lead: Arts project manager, Arts and Culture Advisory Council, advisory councils, SAC, neighborhood sector managers

Recommendation: Foster links with other City and community agencies, such as the Seattle Arts Commission, Seattle Center, and Department of Neighborhoods, to identify additional marketing opportunities, funding, arts instructors and other cultural resources.

Seattle Parks and Recreation Plan 2000 identifies other opportunities for collaborative programming with Seattle Public Library, Seattle Housing Authority, Seattle Children's Museum, Boys and Girls Clubs, YMCA, YWCA, Girls, Inc., Boy Scouts, Girl Scouts, Camp Fire Girls, Urban 4-H, and community-based organizations such as United Indians of All Tribes Foundation.

Partnering with local cultural institutions interested in reaching local communities provides potential opportunity for Seattle Parks and Recreation to pursue. An example of this is the interest of Experience Music Project to underwrite production of a video on Park treasures. Seattle City Light Artist-in-Residence Dan Corson proposed two videos for EMP to underwrite as part of the "Explore the Magic of Parks" campaign. EMP has expressed an interest in pursuing this in early 2001.

Phasing: Ongoing, as resources allow

Lead: Arts project manager, advisory councils, recreation professionals, community center coordinators, SAC, DON, Seattle Center, cultural and service groups, neighborhood sector managers

Recommendation: Pursue partnerships with the Seattle School District that provide more facilities and opportunities for community residents to experience arts and culture.

We currently have a pretty effective school/parks use agreement, which could provide a resource for expanded arts programming. While many cc's may not have adequate spaces for theater, music or other visual arts, there are some schools with seldom used arts spaces which may be pursued. –Parks employee

Phasing: Ongoing

Leads: ASAP coordinator, executive staff, arts project manager

Recommendation: Strengthen non-profit partners that assist the department in delivering arts and cultural services to the public. This includes all of the PVAs and various advisory councils. Another example, Sand Point Arts and Culture Exchange is an important partner in the development of arts and culture at Sand Point Magnuson Park. It is important for the department to provide staff and resources to strengthen these relationships, and to build organizational capacity of these partners to more effectively deliver arts and cultural services.

Phasing: Arts project manager, Contract and Business Resources, SPMP Art and Cultural Affairs director, PVAs, Sand Point Arts and Culture Exchange

Strategy: Provide greater staff support in connecting with decision-makers, potential funders and program partners. A decentralized system of program delivery requires an organizational structure that recognizes, strengthens and supports the contributions of its various partners—staff, advisory councils and other support groups, ARC, Parks Board, Parks Foundation—and that encourages creativity, flexibility in generating new resources and partnerships. Wherever possible, definitions for decision-making need to be identified and disseminated, with a clear need for training and information-sharing. The bureaucracy needs to function in a way to encourage corporate values that go beyond the bottom line, and it should be easier for the department to solicit for and raise outside contributions.

Training and marketing efforts should be designed to include as many of the partners as possible, and not just staff.

Phasing: Ongoing

Leads: Executive staff, training officer, ARC, Parks Board, Parks Foundation

Strategy: Increase opportunities for arts and culture—and other major department initiatives—by aggressively pursuing financial partnerships.

Hire a full-time fundraising director for the entire department. This is a long-term recommendation to optimize opportunities for the department to leverage outside resources in support for not only arts and culture, but for all aspects of department programming.

A full-time fundraiser could provide staff support to the Parks Foundation. An in-house position would also be available to train staff in fund development, and could recommend changes in departmental policy to make it less cumbersome to raise outside funds for departmental programs. Policies and procedures within the department should be revised to make it easier to fundraise and to solicit outside donations.

Guidelines should be established within the department regarding sponsorships and commercial advertising in conjunction with special events. Information should be disseminated, perhaps through some of the aforementioned employee training programs.

A fundraising position should be hired at a level high enough to attract and retain top quality candidates, who can be comfortable interacting with potential funders.

Phasing: After hiring fundraising director, as resources allow within next five years

Lead: Fundraising director

ACCESSIBILITY

Recommendation: Work with ARC, social service agencies and other partners to expand arts and cultural opportunities offered in low-income sectors of the city and where such support has been missing in the past.

Parks and Recreation Plan 2000 recommends that recreation programming be subsidized in those areas and for those activities where special conditions warrant and where community self-help and advisory councils require assistance to become self-sustaining and financially healthy. This may be especially critical in community centers located in lower-income neighborhoods without the financial resources to provide a basic level of needed arts and cultural programming.

For this reason, Associated Recreation Councils has been exploring the possibility of underwriting support for arts and culture programs targeted to community centers with an interest but no history of providing such programming. This is one way of providing some basic recreational programming in arts and culture to these neighborhoods.

Partnering with social service agencies and other cultural partners such as Northwest Folklife is another way to provide culturally diverse programming throughout the Parks system.

Phasing: 2002

Leads: Arts project manager, ARC

Strategy: Complete an inventory of equitable distribution of Parks services and facilities, as recommended in Seattle Parks and Recreation Plan 2000.

Phasing: ???

Lead: ?

Strategy: Design new community centers and other Parks facilities to accommodate display and presentation of the arts. Common features such as display cases and shelving, wall finishes to accommodate plywood-mounted wall murals, sprung wood floors for dance, and so on should be added to the Index of Design Standards (see listing in References).

Phasing: 2001-2009

Lead: CPDD

Strategy: Appoint an advisory task force in 2001 to recommend mission, direction, leadership and organizational structure for Langston Hughes Cultural Arts Center.

The task force should include representatives from the LHCAC staff and advisory council, ARC, Parks Central Division management and arts leadership, non-profit PVAs, Seattle's Central District, arts funders, Seattle Arts Commission, constituents and the larger theater community. The task force should be broadly representative of Seattle's ethnic and cultural diversity.

Phasing: Underway in Spring 2001

Leads: Central Division manager, arts project manager, SAC, LHCAC Advisory Council, Superintendent, PVAs

Strategy: Review the requirements and benefits of operating as a PVA in a Parks facility, in order to create a more seamless arts and culture experience for recreation program users. Various PVAs, SAM and MOHAI can work more closely with Parks by better connecting with the recreation staff in the district in which their facility is located as well as with department-wide arts staff.

This review should factor in a more public review and discussion than has happened in the past. Services of the concessionaire should be aligned to increase and maximize benefits to the department, consistent with this strategic plan for art and culture. Increased accessibility should be addressed as a major outcome of these discussions.

The current maintenance, operation and programming agreements with Seattle Asian Art Museum and Museum of History and Industry should be reviewed at the same time as the PVAs.

There is not a need nor staffing to justify moving the PVAs from Contracts and Business Resources at this time. This should be considered in the future, as alignment for PVAs with the department's arts and culture plan warrant.

Phasing: 2002 to begin review; 2003 to implement contract changes; 2004 to move PVAs to arts office?

Leads: Contract and Business Resources, arts project manager, PVAs

LEADERSHIP AND STAFFING

Recommendation: Centralize Arts and Culture initiative

A full-time dedicated arts project manager position would provide connections for all Parks employees to the resources of artists, arts and cultural communities; would serve as an information resource to staff on various arts issues; would be able to translate the needs of the department to those providers of arts and culture services; would serve as the point person for community contact, particularly for arts constituents interested in the Parks system; and could develop or identify training and curriculum related to arts and culture for staff developing such programming.

- Hire permanent, full-time arts project manager to oversee implementation and regular updates to the department's strategic plan for arts and culture. This position would be paid partly by 1% for Art, but would be on department staff and physically located at 100 Dexter N.
- Arts project manager to assist on various arts issues, challenges, crises (Pratt expansion, Langston Hughes CAC, SPT financial issues, Olympic Sculpture Park, etc.), serving as departmental staff lead, and delegating to internal and external arts resources as necessary.
- Arts project manager to staff Arts and Culture Advisory Council and Arts Action Team (see next recommendation)
- Arts project manager to assemble and staff a fundraising team (as part of Arts Action Team) and to work with the department's fundraising staff to identify additional arts resources for the department; assist Parks Foundation in raising new revenue, identifying new partnerships; and raise money.

- Arts project manager to supervise public review of all PVA agreements, in cooperation with Contract and Business Resources.

Phasing: Staff hired 2001; additional staff hired as resources allow

Lead: Citywide manager, SAC, Superintendent

Strategy: Seattle Arts Commission and Seattle Parks and Recreation should jointly fund the arts project manager position in the Parks Department. This arts project manager position would be the designated public art liaison to the Seattle Arts Commission. It would also be the person designated to respond to various “arts crises/opportunities” within Parks. This would include staffing major policy discussions around such issues as the mission, organizational structure, and financing of Langston Hughes Cultural Arts Center; financial support of Seattle Public Theater; expansion of Pratt Fine Arts Center; and/or issues around Parks involvement with the Olympic Sculpture Park.

The responsibilities of the arts project manager regarding the public art liaison role are spelled out in the newly revised department policy on the placement of visual artwork on department property.



Funding should be requested from SAC for this designation, in much the same way that Seattle Public Utilities or Department of Neighborhoods currently fund their liaison positions in the Parks department. Parks would pay for the portion of staffing related to arts crises/opportunities; SAC would pay for the portion of staffing related to public art out of 1% for art funds from Parks. The position would be housed in the Parks Department, and report to the division in which arts and culture is centralized, either within Citywide or Superintendent’s staff.

Phasing: 2001

Lead: Superintendent, citywide manager, SAC

Recommendation: Retain the Arts Plan Intradepartmental Team as an employee Arts Action Team. The Arts Action Team would be responsible for implementation of the strategic arts and cultural plan, overseeing the plans for a year-long celebration of arts and culture, recommending revisions in the plan or implementation as needed, and providing a department-wide perspective on arts and culture (for example, setting public art priorities for the department for the year).

The Arts Action Team should systematically consider each of the suggestions already offered by Seattle citizens in this document, brainstorm programmatic implications and decide to whom they might refer each item. Special attention should be placed on exploring opportunities for participation, interactive art, boosting social connections and making the most of the “spiritual” dimension of parks, consistent with the department’s mission statement to “provide safe and welcoming opportunities for all citizens to play, learn, contemplate and build community.”

Phasing: 2001

Leads: Arts project manager, arts action team members, Superintendent

Recommendation: Identify arts resource people: artists, cultural workers, interested citizens, other arts and cultural agencies and interest groups **who may be able to assist the department in implementing this plan.** This group could possibly form an Advisory Council for Arts and Culture, which would elect its own chair, seek its own 501(c)(3) status or work under the umbrella of Associated Recreation Councils, and serve as a resource to the department, to ARC, and to other Advisory Councils. The Advisory Council members would reflect the diversity and vitality of arts and culture in the community. The Advisory Council would be staffed by the department’s arts project manager, or by the chair of the department’s Arts Action Team.

Phasing: 2002- begin defining needed roles for an arts resource team/advisory council

Leads: ARC, Arts project manager, Arts Action Team

R E F E R E N C E S

Many of the following documents can be located in the government publications section of Seattle Public Library's Central Library. For more information, contact the Seattle Parks Planning Unit at 684-7055.

Reference Materials

- City of Seattle 2000 Adopted Budget (<http://cityofseattle.net/budget/00adoptb/default.htm>)
- Seattle's Parks and Recreation Plan 2000, June 2000 (Council resolution 30181; see also <http://www.ci.seattle.wa.us/parks/communitynotices/Docs/parkplan.pdf>)*
- Seattle Parks and Recreation Performing and Visual Arts (<http://www.cityofseattle.net/parks/Arts/index.htm>)
- Memorandum of Understanding between the Seattle Arts Commission and Seattle Department of Parks and Recreation for Maintenance of Public Art of Seattle Department of Parks and Recreation Property (and supplement), 2000
- Art in Your Neighborhood: A Guide to City of Seattle Resources for Community Arts and Cultural Projects, October 2000
- Seattle Parks and Recreation Community Centers Facility Rental Guide (<http://www.cityofseattle.net/parks/communitynotices/Docs/RoomRent.pdf>)
- Special Events Unit Guidelines, Sand Point Magnuson Park (206-366-9873)
- Seattle Parks and Recreation Index of Design Standards (in progress, 2000; see also <http://inwebdev/parksfm/projects/roysthorne/design/index.asp>)
- Seattle Parks and Recreation Public Relations Strategy (in progress 2001)
- Seattle Parks and Recreation Teen Program Development Strategic Plan (in progress 2001)
- Report of the Seattle Music and Youth Task Force, 4/25/00
- City of Seattle University District Public Art & Culture Walking Tour Map (audio guides available from Jack Straw Foundation), 2000
- Mayor's Response to the Seattle Arts Task Force Recommendations, August 1999
- Seattle Arts Task Force Final Report and Recommendations to the Mayor and City Council, June 1999
- City of Seattle Comprehensive Plan, *Towards a Sustainable Seattle—Seattle's Plan for Managing Growth*, Cultural Resources Element (Ordinance 117221; see also <http://www.ci.seattle.wa.us/planning/CompPlan/CP9-CulturalResources.htm>)
- Magnuson Park Concept Design (Ordinance 30063), October 1999
- A Foundation for Twenty-First Century Parks, May 1998
- Developmental Assets Among Seattle Youth, Study Highlights, Search Institute, 1997

- Langston Hughes Cultural Arts Center, Long-Range Plan, 1997-2001
- Central Park Trail Art Plan, by Norie Sato, December 1996

Ordinances and Policies

- Parks Code, Seattle Municipal Code (SMC) 18.12
- SMC 25.08.520 “Noise in public parks and places”
- SMC 6.294, Teen Dance Ordinance—“Dancehalls Admitting Persons Under the Age of Eighteen”
- Seattle Parks & Recreation Placement and Maintenance of Visual Art Work Policy, 060-P2.14, June 2001
- Seattle Parks & Recreation Public Involvement Policy for Proposals to Acquire Property, Initiate Funded Capital Projects, or Make Changes to a Park or Facility, July 1999
- Seattle Parks & Recreation Bench/Table Donation Fact Sheet, Std. No. 10420.01, 1994
- Seattle Parks & Recreation Acceptance of Gifts and Donations Policy, 060-P2.13.1, 1995
- Outdoor Burning code, Chapter 173-425 Washington Administrative Code (WAC)

Permit Information

- DCLU permits are required for events/performances of up to four weeks in duration or six months in duration at Sand Point Magnuson Park
- Fire Department permits for public assembly of 100 or more people
- Fire Department permits for open flame within an event
- Fire Department permits for tents and/or scaffolding
- Health Department permits for food handling
- Puget Sound Clean Air Agency permit (for outdoor burning)

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